



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

From the
Fine Arts Library
Fogg Art Museum
Harvard University

See "The Nation", No. 513, April 29, 1895
for an exposure of the character of this
day.

THE MADONNA IN CHRISTIAN ART.

UNIVERSITY PRIZE ESSAY.

1874.

By Henry Martin Ladd.

THE JOHN A. PORTER UNIVERSITY PRIZE ESSAYS.

AN ESSAY

ON

THE MADONNA IN CHRISTIAN ART,

BY

HENRY MARTIN LADD,

OF THE

CLASS OF 1875,

IN THE

THEOLOGICAL DEPARTMENT OF YALE COLLEGE.

NEW HAVEN :

TUTTLE, MOREHOUSE & TAYLOR, PRINTERS.

1875.

FA 205.4

1875, Dec. 1.

Gift of
Charles E. Norton,
Prof. in Harvard Univ.
(N. 21.1846)

FINE ARTS LIBRARY
HARVARD UNIVERSITY

MAY 30 1995

FAS/FA

TERMS OF FOUNDATION
OF THE
JOHN A. PORTER UNIVERSITY PRIZE.

At a meeting of the President and Fellows of Yale College, held in New Haven, March 13th, 1872, an offer was received from the Kingsley Trust Association, dated at New Haven, December 15th, 1871, placing at the disposal of the Corporation of Yale College, annually, the sum of two hundred and fifty dollars, to constitute a prize to be called the John A. Porter Prize, and to be awarded for an English Essay, upon the following conditions, viz:—

“1. The Prize may be competed for by any member of any department of the College, pursuing a regular course for a degree, who shall have been a member for at least one Academic year prior to the time when the Prize shall be awarded.

“2. The Prize shall be awarded by three Judges, two to be appointed by the President of the College, and one by the Trustees of the Kingsley Trust Association; such Judges to be chosen or appointed on or before the first day of the second Academic term. The award of the Prize shall be announced on Commencement Day.

“3. Subjects shall be chosen, and the length and character of the Essays may be specified by the Trustees of the

Kingsley Trust Association. The subject shall be publicly announced on or before the first day of the second Academic term of the present collegiate year, and hereafter within the first two weeks of the first Academic term.

"4. If in any year, in the opinion of the Judges, none of the competing essays be of sufficient excellence, the Prize shall not be awarded.

"5. Competing essays shall be transmitted to the Judges within one week after the opening of the third Academic term, under cover, signed by a fictitious name, and accompanied by the real name of the writer in a sealed enclosure.

"6. The Trustees reserve the right to retain all competing manuscripts, and the right of publication of the same; each essay must therefore be accompanied by an assignment of the right of copyright.

"7. These terms and conditions may at any time be altered by the Trustees of the Kingsley Trust Association, with the consent of the President and Fellows of the College."

Resolved, That the foregoing offer be accepted upon the above-named conditions.

Attest,

FRANKLIN B. DEXTER, *Secretary.*

IN accordance with the terms of the foregoing Foundation of the John A. Porter University Prize, the following Judges were nominated and appointed:—

By the President of Yale College:—

FRANKLIN CARTER, M.A.

(Professor of the German Language and Literature in Yale College.)

REV. WILLIAM G. SUMNER, B.A.

(Professor of Political and Social Science in Yale College.)

By the Trustees of the Kingsley Trust Association:—

REV. JOHN E. TODD, M.A.

(Pastor of the Church of the Redeemer in New Haven.)

The Committee examined the Essays offered in competition for the Porter Prize in English Composition, and awarded the Prize to the essayist whose paper bears the signature of "Witor Dehotes."

Professor Franklin Carter dissented from this decision, and gave the preference to the essay bearing the signature "Quispian."

The Kingsley Trust Association have authorized the publication of both essays, in the hope that the

interests of literature in the University will thereby be promoted.

The following are the names of the essayists:

PRIZE ESSAYIST:

WITOR DEHOTES,

HENRY MARTIN LADD,

Middlebury, Vermont,

Of the Middle Class in the Theological Department.

SUBJECT:

THE MADONNA IN CHRISTIAN ART.

ESSAYIST PREFERRED BY THE MINORITY:

QUISPIAM,

ANSLEY WILCOX,

New Haven, Conn.,

Of the Senior Class in the Academical Department.

SUBJECT:

THE CAUSES OF CROMWELL'S FAILURE.

In the preparation of this Essay, the following authorities have been consulted, and in some instances freely quoted.

Opie's Lectures before the Royal Academy.—"Fine Arts," by J. S. Memes.—"Catholic Letters," by Derby.—North British Review, Nov., 1847.—Systematic Theology, by Dr. Hodge. Vol. III, page 285.—Neander's History of the Christian Religion and Church.—Robertson's Sermons, XVII and XVIII; and Letters.—Barry's Lectures, and notes by R. Wornum.—H. B. Wallace's Art Letters.—Fuseli's Lectures before the Royal Academy.—Ruskin's Lectures.—Legends of the Madonna, by Mrs. Jameson.—James Jackson Jarves.—Charles Lamb.—Translation from the German of Kugler, and notes by Eastlake.—P. G. Hamerton.—History of Art, by Dr. Wilhelm Lübke.—Palgrave's Essays on Art.—Criticisms on Art, Hazlitt.—Arts and Artists, James Elmes.—Taine's Art in the Netherlands.—Confessions of an Inquirer, Jarves.—The Fine Arts in Great Britain and Ireland, by W. B. S. Taylor.—Hand Book to the Public Galleries, Mrs. Jameson.—Painting and the Fine Arts, by Haydon and Hazlitt.—Art of Painting, History of.—Historical Sketches of the Old Painters.—Lectures on Art, Allston.

TREATMENT OF THE SUBJECT.

1st. Introductory sketch of Art, showing its dependence upon religious motive.—Introduction of the Madonna as an art-subject.—Five phases of Christian art.—Gradual prominence given to the Madonna.

2d. Historical account of the Madonna in art, showing the changes and development both in the history of Christian art and in the thought of the times.—Early mosaics.—Byzantine style.—Romanesque epoch.—Revival of painting at the end of the 13th century.—Early Florentine masters.—Renaissance.—Madonnas of the prominent masters in the different schools.—Classification of Raphael's Madonnas.—Progressive treatment of the Madonna in art.—Materials for the artistic conception.—Classes of the devotional Madonna.—Classes of the historical Madonna.

3d. Causes modifying the conception and representation of the Madonna.—Influence of the artist—of society—of religious thought and feeling.

4th. Reflex influence of pictures of the Madonna upon the religious faith and practice of the people.—Mariolatry.—Review.—Conclusion.

THE MADONNA IN CHRISTIAN ART.

ART and religion are very closely allied. The one is in a sense the offspring of the other. Greek art sprang from Greek religion. Modern art has derived its vitality from the same source. The Greek religion was the worship of beauty in form, and found its fitting embodiment in the productions of art. The fanciful Greek soon transferred to the keeping of marble and color the beautiful creations of his own mind, and thus gave to his mythological deities form, character, and reality. Among the æsthetic Greeks, art was an occupation of a priestly character, for it was her office not only to lift the veil of mystery which concealed the gods, but it was also hers to consecrate and exalt the human form to a fit representation of the gods.

Christian art in no less degree has been inspired by religious motive. Indeed, however imposing might be the ideas of beauty and of power to which the Pagan arrived by looking around, but not above him, by deriving his religion as well as his taste

from the perfect attributes of life throughout nature; it must yet be admitted that Christianity, as the true revelation of God, sank deeper into the minds and hearts of men, giving a profounder motive and a wider scope than any heathen mythology.

The first faint glimmerings of the dawn of Christian art are seen in the free use of the first two letters of the name of Christ as sacred symbols. Other types and symbols were soon multiplied. The first more elaborate subjects were mainly drawn from the Old Testament, as being more figurative and allegorical in its character, but gradually the New Testament and the early history of the Church were drawn upon. The head of Christ is among the earlier representations drawn from the New Testament; a few of these occur in the early period of the Catacombs. Other subjects were furnished. Gradually the Madonna was introduced, at first in connection with Christ and in a subordinate position, afterward alone or exalted to equality with him. Christianity had gradually triumphed over Paganism, yet in these early representations of the Madonna there lingered many traces of Pagan influence. She was a Christian goddess, embodying the beauty, maternity, and chastity of the Pagan Venus, Horus, and Diana, coupled with the purer and nobler standard of female character developed by Christianity.

Christian art presents itself under several distinct

phases, in each of which the Madonna appears under different types and styles of representation. First is that of the Catacombs; then the Theological; the Religious; the art of the Renaissance; and the art of the Reformation. During these different periods the subject of the Madonna has been multiplied almost to infinitude, and with every possible variety of aspect, attitude, and sentiment. Her effigies occur but seldom in the earlier art of the Catacombs, and then only subordinately, so that in those early times no particular type had been established for her. The theological period was when the Church dictated the laws of art. It was a reign of superstition, and lasted from the time of Constantine to the 13th century. The religious epoch began in the awakening of the European mind at the termination of the preceding period, and continued until the 16th century. It was the reign of devotion: it was asceticism embodied in art. Interwoven with this spirit of devotion and fostered by mediæval enterprise was a certain intellectual freedom, which, however imperfect in action, yet tended to disenthral the mind and fructify the new schools with the principles of growth. From this union flowed two grand streams; the one earnest and true, taking nature as a guide, yet ever finding in the religious faculty its chief aliment, while it gladly availed itself of whatever assistance the then limited knowledge

and rare examples of pure classicalism afforded; the other, forgetful of nature, exhumed ancient art, and followed it as a model, imitating its forms without the inspiration of its spirit, and dedicating it to avarice, pride, and pleasure. Out of this latter branch grew that anomalous, mongrel, half-sensual, half-spiritual phase, which taking the precedence of the former, constituted the third epoch, and is known as the Renaissance. In turning towards the literature and art of the ancients, the art of the Renaissance gradually became an empty idealism of externals. The curious mingling of Catholicism and Pagan mythology, which distinguishes the art of this period, is attributed by Proudhon to this spirit of idealism, and was also the cause, as he thinks, of the moral corruption which followed.

This period was characterized by the revival of beauty in art. It endeavored to unite the spirituality of Christian sentiment and the ideality of Grecian figures. It was partly, at least, a reaction against the asceticism of the Middle Ages, and then a development of Catholicism triumphant. The art of this period was the outward splendor and blossoming of the full-grown sovereign Papacy. It drew its means from Grecian art; it expended itself for the glorification of Papal Christianity. It is true, that during this period Christian art reached the zenith of its glory, producing some of the

grandest pictures known to the history of art, for indeed the great Raphael may be said to be its father, yet it is also true that it carried wrapt within itself the germs of its own destruction. Heathenism had filtered into Christianity, a weakly tolerance incompatible with the ardor of a strong conviction. Pagan philosophy and modern unbelief had joined hands at a time when the magnates of the Holy Church, themselves setting an example of skepticism and licentiousness, recognized in art only an instrument of self-glory or sensual gratification. When such was the atmosphere which art breathed during this period, what else could be expected but disease, decline, and corruption? Yet we owe much to the Renaissance, for it is certain that without it and the encouragement which it gave to secular studies, modern science and modern art would have stiffened into a likeness to that of China or Japan. The period of the Reformation brought about the humanizing of art, by causing it to find its material in common life. It weakened high art by depriving it very largely of its religious motive, but purified it also by purging it of the dross of Pagan idealism.

This brief outline of Art is necessary to any just appreciation of the changes which have taken place in the conception and representation of the Madonna. Thus the Madonna of the Theological period is very different from the Madonna of the Renaissance. As

the deification of the Madonna was a doctrine of gradual growth, and her worship a practice which developed slowly and with opposition, so her representation in the arts was a development, a gradual growth, illustrating the changes taking place, the growth and decline of schools. The various forms of representing the Virgin mark gradual changes in feeling towards her. At first the Virgin was represented alone; then in the 5th century the Virgin and child were represented together; then followed pictures in which the Holy Mother is represented as crowned by her son, at first kneeling to him, then sitting somewhat lower than He, then on a level with Him. She then was represented as assuming the office of mediatrix between Christ and man, or in other words, taking the place assigned to Christ in the Scriptures.

The early Christian mosaics, called from their lowly place on the floor to decorate the walls of Christian churches, first represented the Madonna and child. These were of course but rude outlines. The chief apsis behind the altar, as the most sacred place in the church, was at first almost invariably reserved for the colossal figure of Christ, but soon the Virgin also was introduced, and finally substituted in his stead. Somewhere in the 6th century the Byzantine style began to prevail, which is the utmost development of splendor possible within the strictly

circumscribed limits imposed by the Church. Thus instead of the old and simple blue, gold ground was introduced in the mosaics. The natural length of the pictures was also distorted in order to produce a more powerful impression. But the Byzantine style stiffened and remained so. The Madonna is everywhere represented in solemn repose and severe bearing, stiff and unnatural. The Byzantine artist, being usually a monk, was opposed to the enjoyment of life. His art is made a sharer of his feelings, for he substitutes his own ideal for the reality of human nature. We should hardly expect the meagreness of asceticism in the countenance of the Madonna, yet here how unattractive her aspect. There is a medallion of the Madonna dating back to this period, probably 560 A. D., in the porch of the church of St. Sophia at Constantinople, in the arched panel of the principal portal. It is in good preservation, beneath the whitewash with which Turkish orthodoxy has carefully covered it. There are also other mosaics of the Madonna illustrating the stiff Byzantine style of this early period.

During the pontificate of Gregory IV, in the 9th century, it became evident that the figures which the highest art of the day could achieve had no relation whatever to each other, and hence could not properly form a composition. The Madonna on the throne was therefore separated from the Saints

by graceful arcades. The faces of these mosaics consist only of feeble lines, the cheeks are merely red blotches, the drapery stiff and unyielding.

From the 10th century till the middle of the 13th, the so-called Romanesque epoch prevailed. Then art was tied to ecclesiastical apron strings; it was fettered and bound by the Church; it was obliged to receive its principles from priests. Yet art during this period made a decided advance, and there are many representations of the Madonna which deserve special mention and commendation. The much discussed colossal relief of the Extern stone in Westphalia belongs to the early part of the 12th century. Amid the austere severity of the representation, the Virgin is depicted in deep grief, embracing the falling head of her Son as he is taken from the cross, and in sorrowful motherly tenderness leaning her head against His. Thus even as early as this we see that the feeling mind of a true artist could burst the fetters of tradition and find expression. Yet more free and farther removed from the Byzantine style are the stucco reliefs of the Virgin on the choir-rails of the Liebfrauen Church at Halberstadt. Here she is represented in a style already betraying a singular softness. The figure of Mary enthroned with the child, who is receiving the adoration of the three kings, occurs in the pediment of the arch of the golden gate at Freiberg, the remains

of an older building in the subsequently Gothic cathedral.

The art of painting was revived about the end of the 13th century or the beginning of the 14th. Florence generally has the credit of being the restorer, though other cities also lay claim to the honor. The frozen or petrified type of womanhood which heretofore had represented the Madonna like a mummy under its huge robe, is now seen gradually to melt and relax into some semblance at least of life and consciousness. There is a noted picture of the Virgin at Sienna, painted by Guido of that city, which bears the date of 1221. A panel picture of the Madonna by Giovanni Cimabue, (born in 1240,) now in the Academy at Florence, shows the enduring establishment of a new conception of nature in her truth and beauty, with yet a preponderance of the severe style. Few of Cimabue's numerous works at Florence remains to us now. This picture, and a later one of the same subject, Madonna and infant Christ, where the art of the master rises to grand beauty, now at St. Maria Novella, are painted in distemper, a preparation of colors mixed with size and water, and are well preserved: the use of oil in painting, according to some authorities, not having been discovered till 1410. The last mentioned Madonna was finished shortly after 1266, when Charles of Anjou visited the

painter's studio to see it; and such was the enthusiasm of the populace when it was exhibited on that occasion, that it is chronicled to this day in the name of a street near the Port' alla Crocc. When finished, the picture was carried in public procession to the church. The Madonna represented in the large mosaic which adorns the chief tribune of the Duomo at Pisa, beside the colossal figure of the Saviour, was executed, according to authentic documents, by Cimabue, probably about the year 1300. She is also portrayed upon the principal side of the master's great altar-piece in the cathedral of Sienna, which was completed in 1311. Here she is represented as grand and Byzantine in attitude, but full of beauty and loveliness. About the year 1260, Nicolo Pisano represented the Virgin in some rich reliefs in the baptistry at Pisa. In the one depicting the birth of Christ, the Madonna reclines upon her pillow with all the majesty of a queen, while in the Adoration of the Kings, she is enthroned with the air of a princess, who is receiving the homage due from vassals. These works breathe that spirit of the antique, which has ever since descended as the inheritance of Italian art.

The Byzantine element still lingers in the painting of this period, as may be seen in the Madonna over the portal of the church of Monreal. A new, more vigorous, and lifelike spirit is seen in many of these

Madonnas contending with the stiffness of Byzantine formality. The great altar-piece representing the Madonna and Saints, painted by Duccio, who flourished at Sienna in 1311, and whose manner reminds us of Cimabue, but in a far more developed form, still exists, inscribed with the name of the master, and is a surprisingly excellent example of the first style of modern painting. Art during the 13th and 14th centuries is pervaded by a tender, youthful life, wafting to us, as it were, the fragrance of the fresh Spring. It is significant of the state of feeling existing in society as then constituted, that the worship of the Virgin Mary continually gained ground, even as religion was gradually assuming the character of a sacred love. The reverence of the female sex, which at this time had reached a great height, and which went hand in hand with the advance of chivalric sentiment, was closely connected with this tendency. But this idealistic art was too onesided and unreal in its nature, and soon declined into mere external formalism and conventionality, which in the 15th century ushered in that mighty reaction of realism and of the antique which swept away the mediæval forms. The figures of the Virgin, however, during the period under consideration, lost that stately dignity, that stamp of lofty repose which linked them with ancient art; they were rather represented as slender and flexible, tender and

youthful in form, with often a fanciful inclination of the head. The mediæval representations of the Madonna are but a reflection of that age of Mariolatry and of the reverence for woman. Her history is often represented in sculpture, as on the side portals of the cathedral of Amiens. The statues of the Madonna on the pillars of the choir of the cathedral at Cologne, exhibit great depth of feeling and delicacy of execution. Nuremberg possesses a marble Madonna which dates just between the 13th and 14th centuries, and a Crowning of the Virgin, which forms the principal painting of the Imhoff altar-piece (1361). The history of Mary and her glorification form the central part of a sculpture, imputed to Schonhofer, on the porch and main portal of the Frauenkirche. In 1426 Stephen Lochner executed his famous cathedral painting, representing various scenes in the Virgin's life. It is now preserved in the cathedral at Cologne, and is considered the noblest work which the painting of the Middle Ages could produce. Giovanni Pisano, son of the great Nicola, portrayed (1286) the legends of the Virgin on his high altar in the cathedral of Arezzo. Truly regal in grace and perfect in beauty is the statue of the Madonna and child which he executed for the cathedral of Florence. Although it lacks that depth of feeling which characterizes the Gothic art of the north, it is a work full of nobleness and grandeur.

Orcagna's great masterpiece (1359), perhaps the most magnificent decorative work in existence, comprises among its reliefs some beautiful representations from the life of Mary.

The Madonna was very frequently represented by the Florentine masters. Giotto (1276-1336), one of the greatest of these masters, when 27 years of age (1303), painted the history of the Virgin, from the history of her parents to her own coronation, in 42 tastefully enframed pictures, in the church of S. Maria dell' Arena at Padua. He truly enters into the spirit of his subject, penetrating to the very soul of the incident; agitating, touching, fervent, he gives full expression to every emotion. The Madonna is represented enthroned by the side of Christ in Orcagna's picture of Paradise at Florence. This is a work which for rich beauty cannot be equaled throughout the whole Gothic epoch. In his picture of the "Last Judgment," in the Campo Santo at Pisa, the Virgin and Christ sit in separate glories. The Holy Mother, upon the right of her Son, is a picture of heavenly mercy, and turns away almost terrified at the sentence of eternal condemnation, while her whole attitude and countenance express only divine compassion for the lost. The National Gallery at London contains an altar-piece by this same master, the central piece of which is a crowning of the Virgin. She is here somewhat constrained

in attitude, but the head is beautiful and the drapery rich. Subjects from the life of the Virgin were painted on the two walls of the Giugni chapel in Santa Croce at Florence, by Taddeo Gaddi, a pupil of Giotto's, who attained celebrity about the middle of the 14th century. Most of the rare pictures of the Virgin by Simone di Martino (Memmi) breathe a deep fervor of mind; as, for instance, a Madonna with Saints in the Academy of Sienna, and two Madonnas in the Museum at Berlin; but his large wall-painting representing the Madonna as Queen of Heaven, in the Palazzo Publico at Sienna, is generally thought to be weak and constrained. Closing mediæval art, and uniquely prominent in the midst of the stirrings of a new life, appears one master who has portrayed in his Madonnas the inspired fervor of the Christian mind, the angelic purity and beauty of the soul, as has never been done before or since. Fra Angelico (1387-1455) appears like some late-opened and wondrous exotic far removed from its native soil. He repeated the crowning of the Virgin several times, as in the Academy at Florence, in the Museum of the Louvre, and again in the miniature altar in the sacristy of S. M. Novella in Florence. These pictures are of the greatest beauty, warmth, and tenderness, and represent the Madonna as in the deepest humility. No other artist has succeeded as Fra Angelico in presenting

upon canvas the immaculate chastity and tenderness of the Madonna, those most sacred endowments of the ideal woman.

With the 15th century is awakened that mighty ferment in art, that self-conscious, free, and individual character resulting from a deep study of antiquity and the classics, known as the Renaissance.

In plastic art, statues of the Madonna occur in the bronze gate of the sacristy of the Florence cathedral, completed in 1464 by Luca della Robbia. This excellent master repeated the Madonna and child a countless number of times in terra-cotta. Indeed, in this direction he was a very Raphael in his power of new arrangements and modifications, ever presenting with equal variety and graceful skill the same charming theme of happy maternal love. An altar-relief, in S. Giovanni Crisostomo, of the coronation of the Virgin, in which she is represented kneeling in an unusual manner before Christ, is attributed to Tullio Lombardo. The expression of Mary is full of grace, while there are traces of the antique. The noble Madonna della Scarpa, in the chapel of Cardinal Zeno in San Marco, is referred to Leopardò. Mazzoni's principal work is the Madonna with the body of Christ, which, while it is thrilling and dramatic in effect, is absolutely distorted and unnatural.

In the Tuscan school of painting, Filippo Lippi

(1412-1469) stands prominent. His Madonnas represent motherly solicitude, and the infant Christ appears for the first time as gracious yet thoroughly natural. His frescoes in the apsis of the choir of the cathedral of Spoleto depict the "Crowning of Mary," with three other scenes from her life, and are full of energy and grace. The Ascension of the Virgin of St. Thomas, and various other paintings of the Virgin, are by Filippino Lippi (1460-1505). The representations from the life of Mary which Ghirlandajo painted (1485) in St. Trinita in Florence, reflect the peculiar Florentine life of the day. Signorelli's (1441-1524) Madonna enthroned among Saints, executed for the cathedral at Perugia, is a work at once noble, free, and natural.

Among the productions of the schools of Upper Italy we may mention the graceful, enthroned Madonna of the high altar of St. Zeno at Verona, by Mantegna (1431-1506). The Madonna della Vittoria (1495) is a similar picture belonging to his later works. In the National Gallery is a splendid work of his representing the Madonna enthroned. Several frescoes and altar-pieces of the Madonna by Bramantino are also full of expressive feeling. The Museum at Palermo contains a large crowning of the Virgin, and the Academy of Venice a reading Madonna by Antonello da Messina. A Madonna and child which he executed in 1478, evidences even

now that more free and noble beauty, and that soft, misty blending of color which afterwards characterized the Venetian school. But it was Bellini (1426-1516) who carried coloring to that point of splendor, mild power, and brilliancy which ever after became the heritage of Venice. His earliest known and dated work is a Madonna and child, dating in the year 1487. It is free and noble in its composition, with great softness of coloring. Bellini only reached this stage of art after long effort, as is shown by some of his earlier Madonnas, such as the one in the Academy at Venice, painted in a harsh and clumsy manner. His altar-piece (1488) in the sacristy of Sta. Maria de Frari at Venice represents the Madonna enthroned. Her expression is charming and full of human amiability, and the coloring has that delicate transparent gray shade which is so peculiar to Bellini. An important altar-piece by Vittore Carpaccio (1507), representing the Madonna and four Saints, is now preserved in the Museum at Stuttgart.

The Madonnas of the Umbrian school of painters show a certain independence of feeling amidst the overwhelming realistic effort; a feeling which had been fostered in the quiet wooded valleys and remote mountains of the Upper Tiber, and nourished by a deep religious sentiment. As examples of this school we may take the Madonnas of Niccolo Alunno

of Foligno, one of the finest of which is the Annunciation (1466) in Sta. Maria Nuova at Perugia. The Madonna is full of loveliness, a picture of maidenly humility and deep feeling. Among the Madonnas of Pietro Perugino (rightly Pietro Vanucci della Pieve; 1446-1524), we may mention the Madonna enthroned with four Saints, which belongs to his best period, now in the Vatican. The English National Gallery possesses one of his most perfect works, the beautiful altar-piece of the Madonna adoring her child. One of the finest works of Pinturicchio (Bernardino di Betto; 1454-1513) is the Annunciation, Death and Crowning of the Virgin at Perugia, executed in 1495. The earliest known painting of Francesco Francia (Raibolini; 1450-1517) is an enthroned Madonna, now among the rare treasures of the Pinakothek at Bologna. One of his most perfect works is an altar-piece representing the Madonna seated on a throne with four Saints. Other works of his are a Madonna adoring the infant Jesus lying before her, one of the most noted and attractive pictures in the Pinakothek at Munich; a noble Madonna and child in the Brera at Milan; and numerous half-length paintings of the Madonna or the Holy Trinity. One of the most graceful of these is at Dresden. His Madonnas have ever the same oval countenances, the same dark eyes, the same thoughtful expression,

and yet the effect is always pleasing. In the beginning of the 16th century, Andrea Contucci executed some statues of the Madonna (1503) for the cathedral of Genoa, and again in 1512 a group, consisting of the Madonna and child, and St. Anna, for the church of St. Agostino, a work of noble arrangement, tender expression, and finely finished forms.

The 16th century was for painting what the age of Pericles was for sculpture. The splendor of its undying light rests with a gleam of beauty and magnificence upon all subsequent generations. It is *the* age of Christian art. It is the age of Madonna painting. This development had its origin in the Florentine school. The general type of the Madonnas of this school we may characterize as possessing grandeur, dignity, and force; the attitude of the Madonna is seemingly that of motion. There is a certain dark severity not incompatible with beauty, an expression of strength and nobleness, by which perhaps grace is sometimes excluded. There is also a certain character of design, approaching sometimes to the gigantic. Leonardo da Vinci (1452-1519), a man in whom nature seems to have combined almost all conceivable perfections, was the foremost master of this school. We can only mention a few of his Madonnas as illustrating his conception and representation of the subject. A cartoon of the Holy Family, which

excited the greatest admiration, is now to be seen in the National Gallery, London. The Virgin is here represented as nursing the child, who is turning caressingly to the little St. John, while St. Anna sits near by full of happiness at the sight. Another composition of the Holy Family by da Vinci exists in several copies made by his pupils, the best of which, partly by the hand of the great master himself, is in the Louvre. The Madonna is here represented sitting on the lap of St. Anna, and is smilingly watching the child, who is playing with a lamb. The genre-like idea of this picture, adopted with such freedom, and yet marring not at all the true womanly majesty and grace of the central figures, speaks the bold yet lofty conception of the master. He furnished the materials of a great number of Madonnas and Holy Families, which were left for his pupils to finish, such as the one in the Louvre, and the one known under the name of "La Vierge aux Rochers," where the Madonna with the infant Jesus and the little St. John, accompanied by an angel, are sitting in a cleft of the rocks near a flower-wreathed fountain, forming one of the most charming idylls of Christian art. Another Madonna, known as the "Vierge au Bas-relief," appears frequently repeated. His Madonna heads are mostly copied from faces and expressions in nature, and blend purity and

voluptuousness in a manner equally characteristic of the mistress or the saint. There is a sweet charm, a character of tender playfulness about them, which sometimes in his pupils and imitators degenerates into a stereotyped mannerism characterized by a soulless smile. Yet among his many pupils were a number who, with true independence of feeling, executed some very pleasing Madonnas. The Visitation, Mary in the Temple, the Mother and Child, the Madonna with Saints, the Ascension of the Virgin, and her Crowning, were among the themes chosen. Another great master of this school was Baccio della Porta, or more familiarly Fra Bartolommeo (1469-1517). He found his true sphere in devotional painting, and hence the Madonna was with him a favorite subject. He generally painted simple Madonnas, in which the expression of holiness is blended in a masterly manner with feminine beauty. In these pictures he frequently introduced boy-angels playing on instruments, or hovering about the Madonna to uphold her mantle. The Madonnas of his youthful period are quite inferior to those of his later days. One of the master's most beautiful compositions is an unfinished picture in the Uffizi. It is only painted in the brown grounding, and represents the seated Madonna and child, with the little St. John and St. Anna, surrounded by several

saints. It is a composition of the utmost grace and beauty, yet powerful and solemn in effect. The Madonna della Misericordia, belonging to the master's later period, notwithstanding its great beauties, produces a chilling effect from its designed arrangement and formal attitudes. One of his sublime altar-pieces is to be seen in the church of St. Romano at Lucca. It represents the Madonna sitting with gracious attitude amid a host of pious votaries, whom she is protecting with her mantle from the wrath of Heaven. The Madonnas of this artist are rarely to be found out of Italy, but two important altar-pieces, representing the Virgin enthroned with Saints, are in the Museum of the Louvre, and another in the cathedral at Besancon. A friend and colleague of this master produced some very fine Madonnas, one of which, the Visitation, in the gallery of the Uffizi, is noted for its grace and depth of feeling.

One of the greatest masters of this school, and one whose Madonnas we cannot pass by, was Michael Angelo Buonarroti (1475-1564). His deep and passionate nature found its fittest expression in marble, and the Madonnas that came into being at the touch of his chisel, even among his earlier efforts, betray the lofty genius of the master, and evidence his struggles to rise from the prevailing adherence to nature to a higher

style and a more ideal conception. This effort may be seen in the shallow relief of the Madonna in the Buonarrotti palace at Florence. The last of the works of his youthful period was the Pietas (1499), in St. Peter's at Rome, representing the Madonna mourning over the corpse of her Son. It is a nobly-constructed marble group, full of deep feeling, with a certain expression about the heads which is quite touching. Yet it must be allowed that the figures are in a somewhat improbable position. Another grandly beautiful marble Madonna, belonging to about the same period, is in the Liebfrauenkirche at Bruges. In his later Madonnas the struggles of his nature burst all fetters, and thrusting aside the shackles of tradition, he followed the wide paths of his own imagination. A medallion relief of the Madonna, with the young child resting against a book with the little St. John by his side, though an unfinished work, illustrates in its arrangement unsurpassable beauty and noble feeling, the spirit of its author. Another grand and nobly conceived composition is the sitting statue of the Madonna and child in S. Lorenzo in Florence. This is also an unfinished work, yet the head of the Madonna has an almost tragic expression, and while the too restless action of the child is open to the charge of exaggeration, yet the whole is full of touching

pathos. There are other masters of this school who have executed some very fine statues of the Madonna which we cannot stop to notice. But Michael Angelo did not confine himself alone to marble. He was one of those rare geniuses who can do equally well whatever they undertake. Most of the paintings, however, ascribed to him, are copies by pupils and others from his drawings and cartoons: the bold majestic spirit of the master, however, gives them character. Of these many very fine Madonnas are scattered throughout the galleries of Europe. Perhaps his only strictly authenticated picture is a panel painting of the Holy Family, still in the Tribuna of the Uffizi, in which, with his characteristic inclination to difficult positions and motives, he represents the Madonna sitting on the ground with her feet crossed, the closed prayer-book is in her lap, and she, turning half around, is receiving the child from Joseph, who is seated just behind her. One of the best known and most beautiful of his compositions, and one very often copied, is a Holy Family where the child lies asleep on the lap of the Virgin; on one side stands the little St. John dressed in a panther's skin, while on the other, Joseph contemplates the group. In his great picture of the Last Judgment, Mary is hiding herself as if in fear, by the side of Christ, and in order to show that all hope of mercy had

vanished, turns her usually gracious countenance tremblingly away. Andrea (del Sarto) Vanucchi (1488-1530) is another noted painter of this school whose Madonnas cannot be overlooked. His style and beauty of color are most finely exhibited in the famous Madonna del Sacco, a fresco in the church of the Annunziata, deriving its name from the circumstance that St. Joseph is reclining on a sack of grain. The Pitti Gallery contains several of his panel paintings of Madonnas and Holy Families, which exhibit the same simple subject under manifold variety. The famous Madonna di S. Francesco in the Uffizi, dating in the year 1517, is one of Andrea's principal works. The Virgin is standing as a figure of grand freedom, holding in her arms the child, who is twining his little arms caressingly about her neck. The expression is noble and full of feeling, while the coloring exhibits wonderful depth and clearness. In the year 1528 he painted a grand representation of the Madonna enthroned with Saints, a work in which he has combined splendid arrangement, life-like figures, and brilliant coloring with marked effect. Carlo Dolce, whose Madonnas are so familiar, also belonged to the Florentine school. He not only dedicated his pencil to the Virgin as Titian did his violin to St. Anthony of Padua, but moreover took a solemn oath never to paint any but sacred sub-

He was a very melancholy man, as can be seen by the peculiar type of his Madonnas. These, however, were all portraits of Maria Madelina Balducci, and are easily to be distinguished by the blue mantle and protruding thumb.

With Raphael rose the Roman school, the school which under his leadership has done more for the representation of the Madonna than any other. In a general way the Madonnas of this school may be said to be characterized by a masterly knowledge of design; the form and face are exquisitely beautiful and expressive, speaking forth the inner beauty of the soul; and the drapery is artistically arranged. More attention was given to the principal parts of the art, more to those which require genius and vast conceptions, than to the mere matter of color.

The father of this school, and indeed the Madonna painter *par excellence*, was Raphaël Santi d' Urbino (1483–1520), for it is chiefly as the painter of the Madonna that Raphael is known to the admiration and affections of the whole world, and the variety, not merely of style and composition, but of idea and sentiment, which he has portrayed is truly remarkable. His Madonnas* may be divided into

* MADONNAS OF RAPHAEL.

1. Berlin. 3. With Sts. Francis and Jerome—Berlin. 4. In Casa Conestabile—Perugia. 5. Del Gran Duca—Flor-

three general classes: *First*, those in which the Madonna represents simply human motherhood and typifies merely the natural holy relation of a woman to her firstborn. In other words, this type of the human mother and her child is taken as the symbol of the peculiar divinity of the Holy Mother and her babe; *secondly*, the Historical Madonna, giving us a prophecy, as it were, of what is to be the history of the Divine Infant. These pictures occur either with or without Joseph and Anna; *thirdly*, the spiritual and Divine Madonna, viewed in the light of her permanent, ecclesiastical, and doctrinal

encc. 8. Naples (from St. Antonio Convent—Perugia). 9. Blenheim (1505). 10. Cardellino—Florence. 11. Vienna (1506). 12. With the Palm-tree—London. 13. Beardless Joseph—St. Petersburg. 14. Orleans. 15. Canigiani—Munich. 16. Pink. 17. Tempi—Munich. 18. Madonna and Sleeping Child. 19. Panshanger. 20. Colonna—Berlin. 21. La Belle Jardinière—Louvre. 22. Del Baldacchino—Florence. 23. With the Lamb—Escorial. 24. Wendelstadt. 25. Loreto. 26. Casa d' Alba—St. Petersburg. 27. Garvagh—London. 28. Diadème—Louvre. 29. Madonna di Foligno—Rome. 30. Bridgewater—London. 31. Rogers—London. 32. Divin' Amore—Naples. 33. Del Pesce—Escorial. 34. Della Sedia—Florence. 35. Della Tenda—Munich. 36. Under the Oak—Madrid. 37. The Pearl—Madrid. 38. Of Francis I—Louvre. 39. Small Holy Family—Louvre. 40. Di San Sisto—Dresden. 41. Dell' Impannata—Florence. 42. Riposo—Vienna. 43. Madonna del Passaggio—London. 44. Candelabra—London. 45. Madonna among Ruins. 46. "Ecce Agnus Dei"—London. 47. Della Gatta—Naples. 48. ? Raphael, in Tribune at Florence. 49. St. Luke painting the Madonna, Raphael looking on—Rome.

character. In these pictures she is generally represented in glory. The conception of the Madonna under the first class has a more profound and moral basis than might at first thought be admitted. Its significance lies in the fact that true womanhood, seen in the pure discharge of its highest and holiest function of mother, carries in it the divine seal, making it worthy to be the symbol of the Blessed and her Christ. Indeed, the worship of the Madonna has arisen very largely from this recognition of something akin to the divine, something at least that is sacred in woman. As illustrating this class, we may mention the charming mother and child in the Berlin gallery, known as the Colonna Madonna. In this remarkably beautiful picture the Madonna is holding the child upon her knee in a somewhat struggling attitude, his left hand resting upon the top of her dress near her neck and his right upon her shoulder. His face betrays none of that divinity which shines through in some other pictures, and she is nothing more than a human mother with reddish hair, after the Venetian manner. In this style also is the Madonna della Casa Tempi (17), at Munich. These serve as illustrations of this style, in which only the mother and child occur, but in another branch of this same class of Madonnas the infant St. John appears, also under the type of an ordinary child. Sometimes, it is true, he holds a

cross, but that is nothing more than a traditionary mark to indicate the character he sustains. So the Virgin may have a gilded ring about the head, but aside from these conventional signs there is nothing either in expression or attitude to suggest that the woman is the Mother of God, or that one of the children is the Saviour of the world, and the other he who was to prepare the way of his Lord. St. John, however, is generally represented in a subordinate or attendant position, either as standing and watching Jesus seated in his mother's lap, or as offering something for his amusement. The group is a generalization of the peculiar relation of the individuals into a representation of an ordinary scene in home life, where the elder child naturally attends upon the younger. Illustrating this branch of the class is the beautiful *Madonna del Cardellino* at Florence, which takes its name from the little St. John presenting a goldfinch to the infant; the *Madonna della Tenda*, at Munich; and the familiar *Madonna della Seggiola*, in the Pitti palace, Florence, executed about the year 1516, and exquisitely engraved by Morghen. This *Madonna* is one of the most celebrated and one of the most faultless productions in the world. Her form, her features, the indescribable sweetness of expression, the tenderness beaming in her soft, hazel eye, the dignified consciousness of being the

mother of Christ, all are unsurpassed. Sometimes in the Madonnas of this class Joseph appears alone with the mother and child, and the design of the artist seems to be to present a symbol of the sanctity of the family relation. In others again St. John is added to the group, as in the "Repose in Egypt," in the Belvidere gallery, Vienna. Sometimes Elizabeth takes the place of Joseph in the group.

In the second class of Madonnas, the individuals exhibit their real and peculiar characters, conscious of their own positions, and recognizing the relation between them. The infant Jesus is unmistakably a divine being, no mere child, but the Holy One incarnate. And so where St. John occurs we recognize his gospel character, we see in his face an inspired recognition of his Master. He is either exercising his mission of pointing him out, or else yields adoringly to his higher sanctity. In this class the Virgin is often represented alone with the infants, as when she reveals the sleeping Saviour to the young St. John, in the exquisite little group in the Louvre called the "Vierge au Linge," of which there are many repetitions. In this picture the mother is lifting the veil from the slumbering child to show him to the son of Elizabeth. The divine child lies profoundly asleep; a celestial softness of atmosphere plays about his brow and eyes. The infant St. John is either kneeling in humble

adoration, or, as in repetitions, stands and points to him as the Saviour of the world. Most frequently, however, in this class we find the Holy Family, including Joseph and Elizabeth; as in the *Madonna del Impannata*, in which the Madonna with the two adult persons are regarding the child with reverent solicitude, and the young St. John, sitting at his side, points at him with all the solemnity of his character as a prophet, as if he would already foretell him as the one "who taketh away the sin of the world." Of this same class is the well-known and pleasing Madonna called *Divin' Amore* at Naples.

In the third class the Madonna is represented in a more spiritual manner, and in conformity to the doctrines of the Church concerning her. She is thus represented as the Queen of Heaven, surrounded by hovering angels, standing or rising on the clouds with exquisite dignity and sublimity, and generally enveloped in a glory. Under this class are some notable altar-pieces. These as devotional works had a special place to fill, and required a more solemn and spiritual conception than others. Of these the *Madonna di Foligno*, in the Vatican gallery, is the earliest, executed about 1511. Floating on clouds in a glory, and surrounded by angels, is the magnificent figure of the Madonna with the child. Underneath, on

one side, St. Jerome is commending to her care the kneeling donor of the picture, and on the other side St. Francis is imploring for the people the protection of the Mother of Grace, while John the Baptist calls the attention of the spectators to the Virgin, as if inviting them to worship. Between the two groups is a graceful angel holding an inscription tablet. The next of these grand altar-pieces is the *Madonna del Pesce*, in the Museum at Madrid, painted originally for the church of St. Domenico at Naples, about the year 1513. This is higher in composition and in the harmony of its internal relations, possessing much more repose and grandeur than the former. The mother and child are depicted upon a throne; she is turning graciously to the young Tobias, who, kneeling, offers a fish (whence the name of the picture). A beautiful guardian angel introduces the shy Tobias. On the other side the venerable St. Jerome has just been reading to the Virgin, apparently interrupted by the entrance of Tobias. It is said that the painting was originally intended for a chapel in which prayer was offered for the curing of sore eyes, which may account for the figure of Tobias and the gracious attitude of the Madonna. The last and most important of this class is the world-renowned *Madonna di San Sisto*, which was painted in 1518 for the

church of St. Sisto in Piacenza, and is now the celebrated masterpiece of the Dresden gallery. For this picture Augustus III, King of Poland, Elector of Saxony, paid 17,000 ducats, a sum equal to £8,500, or about \$40,000.00. Who is not familiar with this wonderful figure, which, floating on clouds, veiled by magnificent drapery and surrounded by a glory of countless little angel-heads, seems like some heavenly apparition fresh from above? How mildly, spiritually beautiful! She seems as if lost in thought, with a certain timid astonishment at the miracle of her own elevation, and yet crowned with dignity at the consciousness of her exaltation as she reflects upon the divine mystery nestled in her arms. Upon the features of the child is stamped the sublimity of his mission, the prophecy of his vocation as Redeemer of the world. How innocently happy, how unconsciously beautiful he is, and in those wonderful eyes what expression, what sentiment, what futurity! The imagination involuntarily shapes out the destinies so legibly expressed in that divine countenance. In the attitude and expression of these wonderful figures has not genius made the nearest approach to our unbreathed conceptions of the Holy Mother and her child? A veil floats from her head as if fanned by some celestial breeze. Pope Sixtus, on one side, is looking up full of reverence, and on

the other St. Barbara bows her graceful head at the divine majesty before her; both seem to connect the scene with the spectators. A curtain drawn back on each side encloses the picture, while the ground-work is finished by two enchanting angel-boys leaning innocently upon a light parapet. In this incomparable creation of Raphael's pencil he has embodied his deepest thoughts, his most sublime ideas, his most perfect beauty; it thus is, and must remain, the highest production of all religious art.

The Madonnas of Raphael show also a change and development in his conception of the subject and in his style of representation. His earlier residence at Florence marks the first step in this change. His Madonnas, which hitherto had been almost childlike in their girlishness, now assumed the character of charming virgins, and exhibited a vigorous independence in form, expression, and color. The simple yet touchingly beautiful Madonna del Granduca in the Pitti Palace, Florence, is one of the earliest works which exhibited this change. The famous "Sposalizio" at Milan should be placed just before this period, about 1504. The excellent painting which he executed about this time for the nuns of St. Antonius, and which is now in the royal palace at Naples, shows, in the graceful air and beautiful heads of Madonna and

child, a marked advance in style. The mother seated upon the throne is drawing the child lovingly to her, while he raises his little hand, as if in blessing, upon the little St. John. As a consequence of Raphael's second and longer residence at Florence, he abandoned his former manner and adopted more nearly the Florentine style, as is seen in the *Tempi Madonna* at Munich, where she is represented as standing and pressing the child to her bosom with tender warmth. Then there are three representations of the Madonna, all of the same character, illustrating this style, in which the Madonna appears sitting in a bright landscape watching the two children at play, of which the most perfect is the "*Belle Jardiniere*," in the Museum of the Louvre. This picture represents the Virgin seated among flowers in a garden, with the child standing by her side, and St. John kneeling before him. This idea was still further carried out in the picture of the Holy Family at Munich, in which Elizabeth is added to the group. But the highest conception of his full soul is seen in those Madonnas and Holy Families which represent no longer the mere ecclesiastical theme, but the highest human perfection inspired by the sense of divinity. In these every nerve and muscle seem to be impregnated with meaning. Raphael was never married, yet in his Madonnas the happiness of family life beams forth in a manner

never yet equaled. The inexhaustible variety of new and splendid ideas in which he has treated this simple, human theme of maternal love is truly wonderful, and reveals the first master of all ages. From childlike constraint his Madonnas advance to beautiful maidenhood, and develope in his maturer works into true and noble motherly dignity, spiritualized by a certain angelic sweetness and tenderness in which human frailty and passion are purified by the divinity shining from within. The Madonnas of Raphael are more truly divine than any that have preceded or followed; they are not created for any particular time, nor to subserve any special religious dogma; they are a legacy to all times and to all people, for they embody an eternal truth in a manner eternally pleasing.

Under this same Roman school comes the heir and continuator of Raphael, Giulio Romano (1492-1546), whose most celebrated Madonna, now in the Dresden gallery, depicts the Madonna on the point of washing the infant Christ. The little St. John is pouring the water into the vase, thus imparting to the picture, which is beautifully drawn, a pleasing character of playfulness.

Parmigiano's (1503-1540) pencil was productive of some very beautiful Madonnas. He strictly belongs to the school of Parma, but may be mentioned here. One picture of the Virgin, particularly

distinguished for its beauty, is called the "Madonna della Rosa," in which she is represented in the act of presenting a rose to the infant Jesus. It is related of this picture that it was executed for the notorious Aretino, who was a friend of the painter; and critics who have carefully examined it report faint traces of wings on the shoulders of the child and ornaments on the mother, showing that the original design was a Venus and Cupid, which would certainly be more to the taste of the licentious satirist, than the Holy Mother and her child. Some suppose that the painter, having altered his mind, changed its character and presented it to Pope Clement VII. Another celebrated Madonna is known as the "Madonna del Collo Lungo." The neck, according to the best critics, is certainly most disagreeably long, yet that is a characteristic defect with Parmigiano. Carlo Maratti (1625-1713), also of the Roman school, applied himself chiefly to the painting of Madonnas and female saints, and is justly celebrated for the lovely, modest, yet dignified, air of the former. His best known pictures are the "Visitation of the Virgin," and a "Flight into Egypt," in the cathedral of Sienna.

Coming to the Venetian school, we find that the Madonna is characterized by a wonderful charm of color and a vigorous contrast of light and shade. The flesh possesses the warmth of life, and the

splendor and brilliancy of different materials are imitated with wonderful exactness. The Madonnas are mostly true to nature, with but little attempt at the ideal. The chief master of this school is Tiziano Vecelli (1477-1576), better known as Titian. The "Presentation of the Virgin," at the Carita, is one of the richest and most frequently repeated of his compositions. A Madonna with angels, at Florence, and a pleasing little Madonna, at Rome, show a still further development. About this period, or soon after, we must place the beautiful and simple picture in the Venetian Academy, which represents the "Visit of Mary to Elizabeth," and a charming "Madonna and Child" in the gallery at Vienna. Titian also painted several excellent altar-pieces, one of which, a masterly work of his most vigorous period, is the "Assumption of the Virgin," in the Academy at Venice. Surrounded by a charming group of jubilant angels, the grand figure of the Madonna, with the reflection of heavenly glory beaming upon her divine countenance, is borne rapidly upwards, while beneath stand the Apostles gazing longingly after her, as if impelled to follow the glorified one. The Madonnas of Titian, of which he painted a large number, are usually represented as true maternal women, with a stately and womanly beauty, and free from the shy, constrained expression and attitude of the Virgin. In

the representation of the female form the magic of his coloring is developed to its fullest power. The great altar-piece of the enthroned Madonna in S. Maria di Frari is an excellent illustration of the maternal character and exquisite coloring of his Madonnas. Others occur which show great depth of feeling and a peculiarly human and sympathetic character. As, for example, the beautiful picture in the Dresden gallery, in which the Madonna with her child is turning graciously to a young woman timidly approaching her, whom St. Peter presents, while the child eagerly and graciously reaches towards the humble petitioner. There are many excellent Madonnas by Moretto of Brescia (1500–1547), also in the peculiar Venetian style. Among the best is the “Crowning of the Virgin,” where the whole work seems bathed as it were in silver light, and also a glorified Madonna hovering in the air with her child, now in the Museum at Berlin. Some of the altar-pieces by Giacomo da Ponte, called Bassano (1510–1592), are uncommonly sublime; such as the “Nativity” in the Louvre, and “St. Roche” interceding with the Virgin for a people infected with the plague, now at Viacenza. His Madonnas are scattered all over Europe. They were generally portraits of his daughters, and therefore present a similarity of countenance. A peculiar violet or purple tint predominates in them all.

Under the Lombard school there are some very fine Madonnas, which are chiefly characterized by agreeable drawing, mellowness of pencil, and a beautiful mixture of colors. Antonio Allegri, called Correggio (1494–1534), is the principal painter of this school. His Madonnas show his intense capacity of feeling. He bathes them in a flood of rapture, fills them with an intoxicating feeling, and even where he portrays the feelings of pain mingles a sweet expression with it. He bursts asunder all bonds of tradition, overleaps all ecclesiastical conception, disregards all artistic custom in his desire to represent passion, inward excitement, and outward restlessness. His Madonnas are almost repetitions of his Danaë, Leda, or Io. There is the same form of features, the same tenderly longing glance, the same smiling mouth. It matters not to him whether he is painting heavenly or earthly love, the expression of passionate devotion is the same. Yet his feeling ever remains pure and true, so that his Madonnas are not degraded when they are made to partake of that thrill of love that characterizes his other subjects. His earliest picture is of the enthroned Madonna, painted in 1512, at the age of 18, now in the Dresden gallery. His "Rest after the Flight into Egypt," and his "Madonna adoring the infant Saviour," both in the Tribune at Florence, are among his most graceful works.

Two other compositions equally beautiful are the Madouna called "La Zingarella" (the Gipse), at Naples, and the "Madonna della Scodella," at Parma. The subject of the latter is a momentary repose of the Holy Family on the way to Egypt; the Virgin seated under a palm tree is supporting the child with one arm, and with the cup in her right hand is dipping water from a spring. In 1530 he completed his picture of the Ascension of the Virgin, at Parma. Here the Madonna, in an attitude expressive of the deepest devotion and beatitude, is being borne aloft by a band of rejoicing angels. An innumerable throng of saints and angels in all conceivable foreshortenings, undulating like a sea of jubilee and pious joy, herald the arrival of the Virgin Mother. So strongly are most of the figures foreshortened that the sharp wit was current even at that day that Correggio had painted a ragout of frogs. Most of his Madonnas are widely dispersed, and Italy possesses but few of his finest works. The Dresden gallery and the National gallery at London contain some of his finest Madonnas. In his most celebrated picture called "The Day" the Madonna is finely represented, surrounded, as it were, by etherial brightness. In some of his larger altar-pieces the weakness of the master is seen in giving to Mary an expression which verges upon the amorous and willful, and in making some

of the saints regard her with a fervor which would hardly be expected in devotional painting. The gallery at Bologna contains a celebrated picture by Ludovico Caracci (1555–1619) of this school, representing a “Madonna in a glory of angels standing on the Moon, with St. Thomas and St. Jerome beside her.” Many of the Madonnas of Guido Reni (1574–1642) were executed in great haste, for the purpose of raising money to retrieve his great losses at the gaming table. Nearly every gallery in Europe contains Madonnas which were executed by his pupils, and after having been retouched by him, were sold as his own works. One of his finest productions is a “Madonna della Pietà,” in the gallery at Bologna. Among Domenichino’s most celebrated works (1581–1641) is the “Madonna della Rosario,” upon which he was employed during two entire years. After Salvator Rosa, the last of this school, the art of painting, pandering to the perverted tastes of the people, continued to decline in Italy, and finally the classic ground of previous ages was overflowed by a tide of corruption, against which all efforts were unavailing. Outside of Italy other schools had arisen, which, for a time at least, kept alive the art of painting and produced some celebrated Madonnas.

Albert Durer (1471–1528) was the Raphael of the German school. His Madonnas display great

dignity and depth of feeling, and are very justly celebrated and admired. Yet they are only Nuremberg ladies of his time. Setting aside all ecclesiastical views, he portrayed his Madonnas with all the non-essentials customary, but also with a pure human feeling, and rendered them charming by a world of naïve and pleasing touches. Of the Madonnas of this school generally, it may be said that they are grandly conceived but perhaps not beautiful. The best and most celebrated work of Hans Holbein (1495–1543) is the “Madonna of the Meyer Family,” pronounced by an accomplished connoisseur the chef-d’œuvre of German art. The Madonna as Queen of Heaven stands in the centre with the child in her arms, while the Burgomaster’s family are gathered around to do her homage. The opinion has been expressed by Schlegel that this representation corresponds more nearly with the ideal of the divine Mother than even Raphael’s Sistine Madonna in the same collection. There is not so much of lofty beauty or intellectual nobleness in it, as of that warm feeling and true-hearted sentiment which ever win all hearts. Lucas Cranach (1472–1553) has endeavored in his Madonnas to adapt the old subject to the new doctrines of the Reformation, of which he was a zealous adherent. The round, fair-haired heads, the wise, clear eyes, the rosy complexions of his Madonnas,

give them the thoughtful, genial air of German housewives.

In the latter part of the 15th and early part of the 16th centuries, there were some fine representations of the Virgin in wood carving; such as the Rosenkranz, executed in 1518 in the church of St. Lawrence in Nuremberg, representing the Madonna and her seven joys.

The Madonna was a favorite subject of the Spanish school. When art was beginning to wane in Italy the Spanish school was rising to the zenith of its glory. As the doctrines of the Church had ever found their warmest adherents in Spain, so here the worship and representation of the Virgin were destined to rule in the religion and art of the people. A favorite theme with Luis Morales (1509–1586) was the Virgin in grief. His “Mater Dolorosa” depicts the extremest sorrow, the deepest anguish. The Annunciation and Nativity were frequent themes with this school, but the Immaculate Conception is the most popular. Of this subject Murillo (1618–1682) is the painter *par excellence*. In many of his Madonnas, which are stamped with the characteristic features of his country, and a certain expression of the eye which is remarkable, we see the effect of his powerful delineations of lower life, in which he does not pass beyond the sphere of domestic maternity. But when he depicts

the Madonna in enthusiastic rapture borne upwards on the clouds, luminous with celestial light, her longing glance directed toward heaven, seeking to penetrate the glory to which she hastens, Murillo surpasses all others who have ever attempted the subject.

In the French school the Madonna has never had any very distinctive character. Poussin (1594–1665), the chief painter of the school, has executed some very excellent Madonnas; as the “Death of the Virgin,” for the church of Notre Dame, “The Annunciation,” and the “Flight into Egypt,” at Naples. His favorite subjects, however, seem to be the Holy Family and the Nativity. The semi-symbolic, semi-realistic painting of the “Virgin and Infant Jesus,” by Lambron, is an excellent example of sound religious art. The Virgin is the great success of the picture. It was no easy matter to avoid repeating the time-worn effigies of the Holy Mother, which for sixteen centuries had been the theme of thousands of artists. Yet Lambron infuses into the barren religious type of the 19th century a freshness and purity which we could scarce expect. His Madonna is a stately, loving, intellectual, and self-controlled woman, fit to be the mother of our Lord.

Having now taken this rapid glance at the various prominent schools of art, and noted the distinctive characteristics of the Madonna in each, we are better

prepared to deduce some general conclusions as to the progressive treatment of the Madonna as a subject in Christian art. The worship and representation of the Virgin, it seems, sprang up some time during the 4th century. The first figures of her appear upon sarcophagi, where she is represented, not alone, but as one of a group, without any individuality whatever. In the early part of the 5th century, as a consequence of the decree of the first council of Ephesus (431) against the Nestorian schism, the beautiful group known as the "Madonna and Child" everywhere became the symbol of the orthodox faith. At first it was generally accepted as merely a theological symbol, and was very likely suggested by the image of Isis nursing Horus. - During the next 300 years orthodoxy was triumphant; the worship of the Virgin became very popular and was widely extended; representations of her were multiplied in every conceivable form and material. The extravagant excess of veneration in which the Madonna was held led to a sort of reaction. Leo III, who was an ignorant, merciless pontiff, sought by violent means to exterminate the sacred pictures. A great many were destroyed. Then came a reaction in the opposite direction, which tended to increase the influence of the worship and representation of the Madonna over the minds of the people. So the controversy raged on

each side till 842, when the orthodox party again triumphed, and the Virgin was restored to her high position in the minds and hearts of the people. About the year 886 the first effigies of the Virgin appeared upon the coins of the Greek Empire. During the 10th and 11th centuries, although art was at its lowest ebb, the worship of Mary steadily increased. The subjects under which she was more often represented were the "Madonna and Child," the "Annunciation," the "Nativity," and the "Worship of the Magi." The influence of the Crusades in the 11th and 12th centuries is seen in the introduction of a variety of subjects and traditions from the East; such as the legends of Joachim and Anna, the death, assumption, and coronation of the Virgin. The general awakening in the 13th century occasioned a demand for more feeling, more of the warmth of life, than the rigid forms of Byzantine art afforded. We see the recognition of a want supplied in the loud applause, the dancing, and the shouting, which the exhibition of Cimabue's Madonna elicited from the excited populace. In the 14th century Chivalry united with religion in the worship of the Madonna. Knights and monks vied with each other in devotion to the Holy Mother. She was now for the first time styled "Our Lady." The great influence of Dante in respect to the conception and representation of the Madonna in the

XXIV.

XXV.

Doccero!

XXVI.

14th century should not be overlooked. He painted in words; artists imitated as far as possible in colors. In the 15th century there was a further development of the principles already so firmly rooted. The spiritual idea was for some time dominant over the material, and finally found in Raphael its consummation. A new impulse was given to the worship and representation of the Virgin by the council of Constance, 1414, in opposition to the Hussites of the North. The group of the Holy Family, which afterwards became so popular, was first introduced at the close of this century. The influence of the revival of learning, towards the end of the century, upon the representation of the Virgin, was to add to it dignity, grace, and precision. But the craving after mere beauty which arose very nearly demoralized Christian art. Portrait Virgins became common, in which women too well and publicly known were represented as the chaste and Holy Mother of Christ. Savonarola did much to stem this tide of evil, and his influence may be traced in the works of some of the artists of the time. In the 16th century the reign of taste supplanted the reign of faith. The Madonna was represented in graceful attitudes, under beautiful forms; but there was very little, if anything, to suggest religious emotions. Spiritual art was indeed dead. In the 17th century the Caracci school did

much to develope what might be termed a sacerdotal type of Madonna, that is to say, the Madonna was made to embody in a peculiar way the theology of the time. In this style of Madonna her loveliness is apparent, but not her divinity. The finest Madonnas of the 17th century were produced by the Spanish school. The reason lies in the fact that an appeal was made directly to the faith through the feelings rather than the imagination. The Mater Dolorosa of this school always shows a wonderful depth of feeling. The doctrine of the Immaculate Conception was now formally recognized and established by the Church, and became the favorite theme of the schools. Many of the Madonnas of this period and of a later day were, again, portraits of beautiful or noted women.

But whence did the painters gain their conception of the character and demeanor of the Virgin? For all through these long ages of Christian art there is in the endless variety and diversity of her representations an underlying ideal, linking them more or less closely together, and more or less closely approximated. Artists of course differed in their conception and mode of representation, yet certain great characteristics are ever brought prominently to view. The Gospel of Luke is certainly the chief source of information concerning her, but to this have been added legends, apocry-

phal histories, ancient descriptions, and formulated dogmas. St. Luke represents her as humble, decisive, intellectual, contemplative, of profound maternal devotion, and sublime fortitude and faith. But to these characteristics in the 5th century, when she became an object of adoration, the character of Divinity was added, and from time to time various other theological attributes. The head of Christ was early taken as a type in the representation of the Virgin Mother, because he was supposed to have resembled her. Often when the painter felt it was beyond his art to express, or the power of the beholder to comprehend, the divine ideal he wished to portray, certain accessory symbols were placed around the figure of the Virgin. Certain of these occur in pictures representing the Virgin alone; others, of a more general significance, in pictures of the Madonna and child. A complete representation of the life of the Virgin, viewed devotionally and historically, contains something less than fifty subjects. Seven of these are her joys, seven her sorrows, and fifteen are taken from the Mysteries of the Rosary.

Considering the Madonna as an art-subject, we must divide her representations into two main classes, devotional and historical, according to the end they were intended to subserve. Under the former class, we have in the first place the Madonna

without the child, furnishing at least five different subjects.

1st. Where she appears simply as the Virgin Mary, she is represented merely as an object of veneration, no idea of maternity entering into the conception. The earliest example of this subject dates in the year 640. She is sometimes placed upon the right hand of her Son, but never on the same throne. The full-length Virgin of this class is rarely met with in modern art, though numerous heads and half-lengths belong to it.

2d. *L' Incoronata*. This is the usual type under which the Church triumphant is represented. It formed one of the most popular subjects in mediæval art. The Virgin is here represented in various ways; sometimes Christ places the crown upon her head, or He and the Father perform the act; she may kneel during the ceremony, or be seated by the side of her Son. The various schools have treated the subject in different ways.

3d. The Madonna appears as the Virgin of Mercy. What was more natural than that, having exalted the Virgin to a glorified seat at the right hand of her Son in heaven, she should next be considered as the most powerful intercessor in behalf of a condemned humanity, interceding in heaven the aversion of divine wrath, and on earth the pitying and ever gracious protectress from all ill?

So in pictures of the Last Judgment, where Christ is represented as full of divine wrath, the avenger of a transgressed law, the Virgin appears as a mediatrix, seated at his right hand, imploring him to relent, or turning from the condemned as if unable to endure the sight of their distress. As a protectress on earth, she is represented as shielding all classes gathered beneath the folds of her extended robe. A picture of this class is known as a *Misericordia*. Sometimes a Madonna of this class is represented as the divine Shepherdess.

4th. The *Mater Dolorosa*. This is one of the most important and interesting of the themes drawn from the life of the Virgin. She is here represented as the mourning mother of the Crucified, she who has drained the bitterest cup of earthly sorrow. There are three distinct modes of treatment under this head. 1st. The Virgin Mother is represented alone, seated or standing in deep sorrow, and sometimes with a sword in her bosom, and often in half-length figures. 2d. What is known as the "*Stabat Mater*," where the figure of the Virgin is represented on the right of a crucifix in intense sorrow. Such a representation is only an emblem. This is not her position in the *act* of crucifixion. 3d. "*La Pietà*," which represents the Virgin with her dead Son, either in her arms, on her lap, or lying at her feet. There are many very excellent and beautiful

examples of this subject, which is often varied, Christ being represented as in the tomb, or just rising, and sometimes the mourning mother is attended by saints.

5th. The Immaculate Conception. This is the latest subject in which the Madonna appears without the child, and is a favorite with the Spanish painters. The doctrine, which is a modern one, is briefly this, that Mary being predestined to be the Mother of God, was therefore born without any taint of sin. Murillo has given us the best examples of this subject.

In the second place, under the main class of devotional subjects, we have the Virgin with her child.

1st. As the Virgin Mother of God. This subject, dating as far back as the 4th or 5th century, and receiving its prominence from the Nestorian controversy, has been infinitely and beautifully varied. The earliest attempts of the subject were merely symbols, but soon the mother and child were represented in mosaic, and variations were gradually introduced; but the Madonna was invariably represented as seated, till about the end of the 13th century. It is not till the commencement of the 15th century that the child is represented without clothing. The Madonna is generally depicted as adoring her child, in whom she recognizes her Saviour. This is a subject which has been most

beautifully varied. Sometimes the Virgin holds a book in her hand to denote her wisdom ; sometimes she is throned in glory, as when other figures and saints are introduced. Some of these votive pictures are especial acts of thanksgiving for deliverance from plague or pestilence, or for victory, or else they are family altar-pieces, as the famous Virgin of the Meyer family. Many of them are half-length pictures, a notable example being the *Madonna della Seggiola*.

2d. What has been termed the *Mater Amabilis*. In these pictures she is brought nearer to our sympathies, for she appears as young and lovely ; angels wait on her ; she dwells in the same atmosphere which we breathe. There is no trace of the goddess in the expression of her face, but only that of pure maternal love. Her whole attention is taken up with her Son. There are numerous half-length pictures of this sort, introducing an almost infinite variety. In some St. John appears and lends a charming significance to the picture. Again, other members of the family are introduced, usually in the open fields or in the shade of some tree. These pictures are frequently designated as "pastoral Madonnas." The term "*Madre pia*" is applied to the Virgin when she is represented as adoring her child as the Saviour.

Under the second main class of Historical subjects

drawn from the life of the Virgin Mary, we have—

1st. Scenes taken from the narrative of Joachim and Anna, which was authorized by the priesthood. The artists of the Middle Ages usually began a complete series of paintings, illustrating the life of the Virgin, by such representations.

2d. The Nativity of the Blessed Virgin. This is quite an important subject, and is never omitted in depicting the history of Mary.

3d. Presentation of the Virgin, which was often painted for nunneries.

4th. The Marriage of the Virgin. This was a very popular study with the painters of the 14th century. Joseph has been variously portrayed, but the marriage is usually represented as taking place in the open air. Raphael's treatment of this subject in his 21st year is generally conceded as the most perfect.

5th. The Annunciation. Tradition and apocryphal history have been largely drawn upon for this beautiful subject. It has been treated in two ways, as a mystery and as an event. As a mystery, it occurs very frequently, and is merely the expression in form of a theological dogma. As an event, or simple matter of fact, it has been wonderfully varied as to time, place, the angel, and the occupation of Mary.

6th. The Visitation. In these pictures the number of figures, the locality, and circumstances, are made to vary in a wonderful degree. The subject is also called the Salutation of Elizabeth.

7th. The Nativity. Treated as a mystery, this subject depicts the advent of Divinity upon earth. Mary is usually represented as worshipping the newborn babe, yet the subject is distinguished from the Madre Pia by the accessories and surroundings. Treated as merely a historical event, it has been variously modified according to the taste of the artist, yet in most cases the manger, the ox, the ass, and usually the shepherds are represented.

8th. The Adoration of the Shepherds. This subject is capable of, and has received, an almost endless variety of treatment.

9th. The Adoration of the Magi. This has been presented in every form and style from the 3d century to the present time. It is particularly a subject in which the Venetian and Flemish painters delighted.

10th. The Purification and Presentation in the Temple.

11th. The Flight into Egypt. This is often met with in the pictures of the later schools, with a great variety of treatment.

12th. The Repose of the Holy Family, either on the flight or return. This is a late subject, belong-

ing chiefly to the 17th century, yet there is not one more graceful in the whole range of Christian art.

13th. The Return from Egypt. Here Christ is represented as a boy walking by the side of his mother.

14th. The Holy Family. This most beautiful subject, though a modern one, has been a great favorite among artists. It dates no farther back than the middle of the 15th century. In these Holy Families there is no reference in the composition to the beholder. The family connection, as seen between the various personages, is the prominent feature of them all. The simplest form of the subject is where only two figures are introduced. A very common mode of representation is the child at the mother's breast; sometimes she is kissing him, or sporting with him, and sometimes the child is asleep. Other persons are often introduced in every variety. In the group of three figures, St. John is most commonly the third person; or, as in pictures dating from the end of the 15th century, St. Joseph is introduced as the foster-father, or sometimes St. Anna appears in his place. The most frequent group of four figures is that of the two mothers and the two sons. Joseph is introduced as a fifth figure, and sometimes the aged Zacharias completes the group.

15th. The Dispute in the Temple. The sorrow of the mother for the lost, and the moment of joy when she finds her Son, are the principal themes.

16th. Death of Joseph. The Virgin stands in a sad, contemplative attitude.

17th. The Marriage at Cana. The Virgin is frequently represented as requesting Christ to perform the miracle. This subject first became popular in the Venetian school.

18th. This subject, "Lo Spasimo," falls under two divisions. First, the parting of Mary from her Son, which is quite a modern subject; and secondly, the touching scene of the Virgin witnessing the procession to Calvary.

19th. The Crucifixion. In this subject, Mary the Mother of Jesus is always an important figure, sometimes standing by the cross, sometimes sinking to earth, overcome by anguish.

20th. The Descent from the Cross and Deposition. In the Descent from the Cross the fainting form of the Virgin, in later pictures, is represented prone upon the earth. In the Deposition Mary usually holds the head of Christ in her lap or bends sorrowfully over him.

21st. In pictures of the Entombment, the Virgin Mother is often introduced, though as a less conspicuous figure, either as swooning, as in the earlier

pictures, or as following the body with weeping eyes.

22d. The Apparition of Christ to his mother. This was a popular subject in the Bologna school of art. The Virgin is usually represented as kneeling to Christ, who is standing before her.

23d. The Ascension. In this subject Mary is often one of the most prominent figures.

24th. In the "Descent of the Holy Ghost," the Madonna is generally placed in front on a raised seat, holding a book.

25th. Death and Apotheosis of the Virgin. This is one of the most popular and oft-repeated subjects drawn from her history. It furnishes at least seven distinct scenes. 1st. The announcement of her approaching death. 2d. She takes leave of the Apostles. 3d. Her death. 4th. She is borne to the sepulchre. 5th. Entombment. 6th. Assumption. Here she rises triumphant over the grave, and glorious in her celestial beauty, to her home in heaven. This is one of the finest subjects which the artists have attempted. 7th. Her coronation in heaven at the side of her Son. Chapels which were especially dedicated to the Virgin were generally adorned with many, if not all, of these scenes from her life.

The seven joys of the Virgin as represented in Art are—1. The Annunciation. 2. The Visitation.

3. The Nativity. 4. The Adoration of the Kings. 5. The Presentation in the Temple. 6. Christ found by his mother in the Temple. 7. The Assumption and Coronation of the Virgin. The seven sorrows are—1. The Prophecy of Simeon. 2. The Flight into Egypt. 3. Christ, while disputing with the Doctors in the Temple, missed by his mother. 4. Christ betrayed. 5. The Crucifixion (the Virgin and St. John only present). 6. The Deposition from the Cross. 7. The Ascension (the Virgin being left upon earth).

Of course, in these different subjects various causes operated to modify the conception and representation of the sacred theme. Besides the nature of the art itself, the particular taste and ability of the artist, the sentiments of society, the influence of the religious doctrines of the Church, the circumstances of time and place, and the peculiar character of the people, entered very largely as modifying elements. In a great number of these paintings the artist appears at first sight to have embodied certain unpardonable anachronisms, such as the introduction into pictures of the Madonna and child of saints like Jerome, of popes like Sixtus, of laymen like the burgomaster Meyer. Yet really, most of these combinations, viewed aright, should not be considered anachronisms, for it is rather the spiritual, ideal, or heavenly state that is attempted to be depicted, not

so much actual facts and occurrences as what might be supposed in a spiritual state. Yet artists have in some cases certainly taken unwarrantable liberties in localizing the Madonna, as in Reynold's Holy Family; and in others have displayed a most unhappy invention. This is illustrated in certain attempts to materialize some of the prominent doctrines of the Church, as, for example, in the picture over the altar at Worms. The Virgin is there represented as throwing Jesus into the hopper of a mill, where he is supposed to be changed into bread and cut to pieces, and finally issues from the other side in little morsels, which the priests pass about among the people. That can hardly be called Christian art which can tolerate such a representation. It reminds one of the praying machines of the Chinese. It is simply heathenish! There is also a strange picture in a church at Constance, described by Matthison in one of his letters. It is called the "Conception of the Holy Virgin." An aged man is depicted lying upon a cloud, whence he causes a vast beam to dart downward and pass through a dove which is hovering just below; a large transparent egg is seen at the end of the beam, and in the egg is a child in swaddling clothes, surrounded with a glory. The Virgin sits leaning in an arm chair and opens her mouth to swallow the egg. What can be more ridiculous, not to say profane,

than such a representation, allegorical though it be, of what must forever remain a divine mystery! Again, that which forces the feelings to apologize to reason for violations of probabilities and possibilities, or any of the rules of a refined taste, must in itself be a false art. The noted Pieta of Michael Angelo at St. Peter's may perhaps be said to violate probabilities if not possibilities. It is not a natural scene, for it would be next to impossible for a weak woman to hold the body of a man in that position, even were she desirous of doing so. And then we could hardly suppose that a tender and loving woman, whose heart was torn and bleeding with an anguish which only a woman's heart can know, could bear to look upon the mutilated and ghastly corpse of her Son, who was also her Lord, much less hold it on her lap. Yet it is quite likely that the religious faculty can find in the symbolism of such a group some aid to its piety. And in this case all must acknowledge the merits of detail and the masterly treatment. It may be that we must allow as much artistic license in the fine arts as poetic license in word-painting. The individuality of the artist will assert itself to a very large degree in his productions. Yet we should not expect to see in these devotional works the exact reflection of the character and convictions of the artist. With equal reason might we demand that an actor shall

be the original of the part he plays, in order that it be properly personated. But what is necessary, both with the artist and with the actor, is that he should enter into the spirit of his subject, and then that he should have an executive capacity equal to the importance of his work. Most of the painters of the Madonna have been devoted to their æsthetic pursuits, but few of them rigid in their religious observances, or even mindful of the stricter moralities. He who excelled all others in the spirituality of his Holy Virgins took the greatest delight in his amours with beautiful women. Da Vinci was an accomplished man of the world, free and easy, even according to the fashion of his times; beautiful women smiled upon him, noble men courted him. Giotto is noted for the fervid devotion of his Madonnas, but his coarse jokes grate upon our ears. Yet these artists have a style of their own. The Madonnas of each great master are peculiar to each. They are reflected from the imagination of each, as the troubled water gives back in changed proportions the image of that which overhangs. They bear the marks of individuality stamped upon them by the artist. Is he a full-souled man, quick to perceive and eager to enjoy whatever is beautiful,—mark the tender yet queenly expression of his Madonnas. Is he an ascetic, dwelling alone in a gloomy convent cell,—see his Madonna, it is cold and unnatural, like

his own life. Is he a man of action and dramatic force,—his Madonna is every whit a Lady Macbeth in pose and feature; “certes no woman of tender sorrow and self-forgetting love.” Take as example the greatest Madonna painter that ever lived. His inborn disposition was to classical beauty and grace, with a heart sensitive to every voice of nature. He was thus as readily impressed by antique or secular subjects as those more closely connected with Christian beliefs. Yet from what is the great charm of Raphael’s power acquired? Is it not from his great sympathy with that which is truest and best in humanity? So that in his Madonnas there is something which even touches a responsive chord in the breast of the beholder. See how calm and holy is her beauty, how pure is her love, how tender her devotion to her child! Not one rude passion can find a resting-place in that bosom, not one selfish motive prompts her devotion. Does not the heart of the spectator respond with the dear though distant recollections of his own mother’s tender love, of that sweet spring-time of his life when his mother’s knee was his proudest throne, and her smile his richest reward? Thus the temperament of the workman, be he painter or sculptor, will be manifest by his seeking lovely forms and thoughts to express, as well as by the force of his hand in expressing them.

Again, the various types of the Madonna show the influence of the state of society, and the particular character of the people among which they originate. Most of Murillo's earlier Virgins are but slightly elevated types of the maidens of his own southern clime. Their palpitating charms in all their virgin ripeness furnished his models. And yet that scourge of society, the Inquisition, bound his native talents in an ascetic discipline, which robbed Art of half of the effects of his genius. Thus also the Florentine painters tinged their Madonnas with Florentine life. The Germans substituted rosy-cheeked, blue-eyed, good-natured German *fraus* for the Jewish Virgin Mary. And even Reynold's "Holy Family" is an English mother of the upper class, with a fine English boy, overshadowed by English foliage. It is quite as affected in such artists to misname their theme as it was indecent in others to portray coarse and depraved women in the character of the immaculate mother of Jesus. These are indeed anachronisms which no excuse can palliate. A tastefully-clothed mother fondling her child, be she Italian, German, or English, whether known as a Madonna or not, is always an enjoyable sight. But what propriety can there be in calling the picture a "Madonna?" Many of these pictures, however, are exponents of the change which took place in the minds of men, from the civil and reli-

gious to the merely domestic passion—a change going on from the time of John Bellini till long after Raphael. Men were slowly withdrawing their interest from their gods and their country, and centering it more upon their domestic circle. The Reformation aided vastly in this humanizing of Art. But the reflection of this change is at once seen by comparing a Madonna by Bellini and the “Madonna della Seggiola” by Raphael. The former cares for all creatures through her divine child, the latter for her child only.

But perhaps the state of religious thought and feeling has had more influence upon the conception and representation of the Madonna than anything else. As the doctrines of the Church respecting the Virgin Mary had a most important influence upon her representation, we may rapidly trace the process of their development. The assertion of her perpetual virginity was the first step; the second was the declaration that both the birth and conception of Jesus were supernatural; next, the decision of the council of Ephesus that the Virgin Mary was the “Mother of God;” after that she was deified and styled the Queen of Heaven, Queen of queens, the one to whom the homage of the world was to be paid; and finally, the decision of the long controversy concerning her immaculate conception raised her to an equality with her adorable Son, whose

rightful place has been awarded to her in the minds and hearts of all true Catholics. These doctrines of the Church, together with the religious life of the people, have moulded Christian art in their own matrices, giving forth at different times different results. So that art, especially in the representation of the Madonna, is to a certain degree the index of the tenets which were prominent at different periods. Indeed, we may say that in no case has supreme excellence in art at any time been attained, except where the subject of the artist's thoughts and toils, the ideal he sought to portray, was to him an object of veneration, something to be worshiped. First, the Grecian gods found form in marble, then Christian symbols superceded these; subjects from the Old Testament, then from the New, became the inspiring themes, figures of Christ followed, and finally the Madonna, which has ever been the inspired and inspiring centre of Italian Art. But in considering the effect of religious feeling upon the representations of the Madonna, we must not draw our conclusions solely from the influence of religious feeling in northern and Protestant countries, where it is a cold and cowardly thing, subordinate to reason, and subservient to the will; but must realize the intensity of its influence in older and more superstitious days, when it was the absorbing passion of the soul, overriding all personal interest, and

mastering the intellect, urging, guiding, ruling, sweeping the whole being of the man before it by its irresistible force. It seems to be a constitutional tendency of all such intense religious devotion to reduce abstract truths to concrete symbols. It was so with the Greeks; it was so at a later day with the Christians. Visible types, symbols, images, were woven in with the worship of the unseen and spiritual. There is this tendency toward the concrete in all fervent and unrestrained religious emotion, a desire to substantiate and fix the object of worship and bring it within the sphere of the senses. The result is a material representation, which, whether it be an object of worship in itself or not, is intended to aid the mind in its act of devotion by the presence of a visible type. Thus painting, especially in Italy, has been made the hand-maid of religion. That great evolution of artistic power in the 13th century was in direct association with a revival of religious feeling. Painters received their highest inspirations from subjects which were to them objects of devout adoration. The worship of the Virgin, slowly growing upon the people, receiving from time to time new impulses from the doctors of the Church, furnished the earliest type, and led the way in the development of Christian Art. It was in the pictorial deification of the Madonna that the schools of southern Europe manifested their won-

derful creative genius and distinguishing excellence. ➤
The Madonna is thus the best standard by which to judge of their relative merits and ideals of perfection. The establishment of the doctrine of the Immaculate Conception did much to raise the character of the Virgin into real divinity, and as a result to give a new impetus to Art. It is true that the old Judaic chronicles did afford, in the earlier stages of Christian Art, some of its most important compositions; but these were driven into the shade by the later sacred history, involving the life and sufferings of Christ, and these in turn were superseded by the absorbing theme of the Virgin Mary and her apocryphal biography. Gradual changes in theological and religious feeling toward her are marked by the various phases of development in her representation; showing that from the 5th century onward Art kept pace with Theology, till finally she appears as the deified Queen of Heaven, and compassionate intercessor at the right of her Son in glory. But this development has already been sufficiently dwelt upon. Yet we may notice how the ebb and flow in Roman Catholic religious feeling is apparent in pictures of the Madonna. What exquisite forms of the Virgin were the legacy which the old painters Perugino, Fra Angelico and Raphael bequeathed to posterity! But then the atmosphere which these masters breathed was saturated with religious feeling.

Just in proportion as the religious feeling died out of Art did the form of the Madonna become coarse. The gradual decay of devotional feeling in the heart of the people effected its destruction in Art. With Raphael and his compeers the career of truly religious Art was brought to a close. And yet the influence of ecclesiastical patronage has not always been beneficial. During long ages the clergy exercised a most baneful influence over Art, keeping it in a state of barbarous rigidity and undeveloped expression, similar to that of the Oriental nations to-day. These were indeed the "Dark Ages," when the light which had come into the world with Christianity, obscured by a corrupt Church, cast the deepest shadow over the minds of men. At first, the artist, borne along upon the great tidal wave of Christianity, topped the high crest, all glorious and sparkling in the morning sun, with the lofty sweep of his own inspiration, till priest-craft, the lurking monster which had sucked the life-blood out of the people and fattened itself upon human rights, raised its head and said, "Thus far shalt thou go, but no further; from this time forth your Art is to us, and not to Him who gave it." Then the blight of a blind faith and slavish superstition passed over the minds and hearts of men. The sacred worship of God was transformed into a splendid show, an idolatrous mummary. Yet even this externality,

combined with the revival of true artistic feeling at a later day, conduced to the production of some of the finest Madonnas the world has seen. The last remaining vitality of a corrupt and decaying church blossomed out in a wonderful development of Art. But wrapt up in the arrogance of the priesthood were the seeds which had long been germinating, of a general purification and reformation of the Church. With the superstitious veneration of the Virgin, the Reformation in the 16th century swept away the chief motive of high Art. "The race of Virgin Mary painters," says Charles Lamb, "seems to have been cut up root and branch at the Reformation. Our artists are too good Protestants to give life to that admirable commixture of maternal tenderness with reverential awe and wonder, approaching to worship, with which the Virgin Mothers of Leonardo da Vinci and Raphael (themselves by their divine countenances inviting men to worship) contemplate the union of the two natures in the person of their heaven-born infant." The wide difference in Protestant and Roman ideas must be borne in mind. That which is blasphemy to the one is the edification of the other. It is clear that there can never be a religious Art in Protestant countries analogous to the old. Protestants, unfortunately, have at times even gone to the very opposite extreme of a superstitious veneration of Art.

The destruction of pictures in England during the 17th century, and especially in the reigns of Henry VIII, and Charles I, and the regency of the Duke of Somerset, was the work of a blind fanaticism which, in throwing off the Roman yoke with all its impositions and superstitions, rashly concluded that because the arts were respected and patronized at Rome, that therefore they ought to be held up as objects of peculiar aversion and horror in England. The journals of Parliament, under the date of July 23d, 1645, contain the order that "all pictures which have the representation of the Saviour or the Virgin Mary in them should be burned." Such intolerable bigotry and brutal fanaticism, however, could not long continue, though the recovery from it was slow. There are some traces even now of narrow-mindedness on this subject among Protestants. Standing before "The Consecration of a Nun," by Professor Weir, and remarking to a by-stander upon its truthfulness and masterly coloring, his answer was, "Yes, very beautiful — but." "But what?" "It is *Roman Catholic*." As though the world did not owe to Catholic inspiration the noblest themes of Christian Art! When so large a proportion of art was devoted to the service of the Church, what more natural than that the Church should play the part of foster-mother to its adopted child?

But while the influence of religious thought and feeling was so important an element in moulding the conception and representation of the Madonna, there was also a reflex influence exerted by the pictures and statues of the Madonna upon the religious faith and practice of the people. "Painting," says one, "is the poetry of religion; elevating alike the thoughts and the affections of the mind." But the agency of Art in realizing to the sight of the common people some conception of the Madonna, did vastly more than arouse a mere artistic feeling, or cultivate the taste; it fed their religious cravings for some visible and tangible representation of her whom they adored. It brought her more visibly present to hear and answer the prayers of her worshipers. A weak mind, or an imperfectly faithful mind, impatient in its distress, craving in its dullness for a more material, distinct, and convincing sense of the being it adored, would naturally endeavor to complete, or rather to narrow its conception, by the representation of a particular woman distinguished by certain peculiarities of dress, having pleasant features, dark eyes, and glossy hair. Such a representation, whatever our own opinion of Mariolatry, cannot but have its influence upon the mind of the worshiper, leading him to think of the Virgin Mary as actually present when she is not, or as gracious to the believing soul when she is not.

The very presence of such a picture must often turn the thoughts, otherwise occupied with secular things, towards subjects of religion, associating perhaps things sacred with things common and with faultful states of mind. Thus he who bows to the image of Mary is led to believe what he would not otherwise have believed, and confuses in a familiar manner sacred things with ordinary thoughts. The result may be for the advantage or the harm of the individual, according to his or her peculiar character, but it illustrates the influence exerted by the presence of representations of the Madonna. In one way or another the art-work definitely modifies the conception of the Holy Mother. Raphael's Madonna della Seggiola presents one conception, the Sistine Madonna another, and the Madonna of Titian's Assumption still another.

But was the worship of the Madonna, which was at once the occasion and the consequence of the Madonna as represented in Art, at all a necessity? With the erroneous ideas entertained of Christ's character and work by the Roman Church, we do not see how it could have been otherwise. Mariolatry with them was inevitable. The Virgin was the impersonation, in the feminine character, of beneficence, purity, and power, standing in a mediatorial way between offended Deity and sinful humanity. Her worship comprehended certain great funda-

mental truths hitherto obscured or lost out of sight. Her veneration in the early Church was a very natural feeling in those who believed in the divinity of her Son, yet in later days it was certainly carried to unwise and wild extremes. The growth and spread of Mariolatry is a matter of history. Everywhere the ground seemed prepared for it, everywhere there was a widening and deepening consciousness, like the voice of prophecy, predicting and demanding a higher basis for woman. Little by little, as the worship of the Virgin expanded and grew, it gathered to itself the flower and the fruit of many an ancient faith. In her were combined the several pagan conceptions of Venus, Ilorus, and Diana. By her supposed perpetual virginity she became the patroness of single and ascetic life. The riotous and indecent rites of Cybele gave place to the chaster worship of the Madonna. Her votaries never tired of their theme. She was to them all, and more than Christ their Saviour. Christianity, with its purer light and higher ideals, conceptions, and motives, had introduced new ideas of the moral and religious responsibilities of woman. The Son of God, equal with the Father, taking upon him the form of man, was born of a woman, thus forever exalting the weaker sex by the divine honor laid upon one of their number. Losing sight of the great truth that in Christ there is neither male nor female, that his

XIX
XII

was the double nature, a complete manliness combined with all womanly gentleness, and tender, loving disposition, and restricting him to the ideal man, it was inevitable that Christianity should seem imperfect without an immaculate woman. The female type of virtues, therefore, became a necessity. Christianity exalted not so much strength, or intellect, or bravery, but gentleness, purity, obedience. She therefore who was looked upon as the type of purity and love was naturally supposed to be nearer to the heart of God than He who was erroneously looked upon as the type of mere strength and justice. Where the great truth of Christ's nature, filling as it does all the cravings of the human soul after the ideal, is set aside, something lower or less divine must be substituted. So the atheist Comte, in his "Anticipations of the Future," idealizes lovely woman, and thinks that in the future we shall have only her glory to worship. Alas! for humanity, if we are forced to accept the frivolous, thoughtless, giddy beauties of the ball-room as the modern goddesses. But the Romish Church found in the pure and humble Virgin Mary, chosen to be the most blessed among women, their type of a true woman; then, as she was the "Mother of God," gradually her divinity was emphasized, till she became the one sufficient protectress on earth and intercessor in heaven. The inordinate worship of

the Virgin as a deity, which followed, fostered by her representations in art, needed some doctrine to sustain it which should maintain her absolute sinlessness and divinity. Therefore the doctrine of the Immaculate Conception was brought forward, and the special exaltation and adoration of Mary in the light of this new doctrine became a leading characteristic of the Franciscan revival, and with it the enthusiasm of the order became identified. The doctrine was absolutely necessary to justify that zealous devotion and blind faith in her divinity which had so pervaded the Church. By a decree of Council, every true Catholic, under pain of everlasting perdition, is now required to believe that the Virgin Mary was born free from the taint of original sin. This is the favorite doctrine of the Jesuits. They even proceed further, and consider devotion to the Virgin more beneficial than a devotion to Christ; she is made the only intercessor between God and man. The miraculous ladders of de Lignori, wrought into the altar-piece at Milan, represent the Virgin at the head of one, helping her votaries into heaven, while Christ stands at the top of the other, but those who ascend his ladder fall back again to earth. This conception exalted Mary to the extremest limit of spiritual power, and in this respect was infinitely superior to the conceptions of the goddesses of heathen mythology. What a

striking and world-wide difference there is, for example, between the Pagan conception of Venus and the Christian conception of the Holy Virgin mother. Each was an effort to exalt the sex by a supreme idealization; both exerted a profound influence in their respective religions; but the former was the embodiment of physical loveliness, the latter of spiritual graces. The one tended to keep woman under subjection to the lowest passions of man, or at least offered her as the sensual reward of his heroic exploits, a plaything for an idle hour, presenting in her charms the incarnation of his dreams of beauty; the other, also in its blind devotion, exalting the Virgin Mary to the level of divinity, yet thereby rendering to civilization a priceless service, by lifting woman out of the night of sensualism into the bright sun-light of moral and intellectual equality with man, giving at least one true, pure, noble woman whom all could reverence and adore. Art did not create this conception of the Virgin, but taking it up and representing it, in that way aided to extend and impress it. The representations of Art were welcomed and fostered by the Church. There was an intense hungering and thirsting after a tangible symbol, springing, perhaps, from the weakness of the mind and perversity of the heart combined. But it is not peculiar to the Romish Church: it is common to the race. We all desire to fathom

those mysteries which are beyond our reach. No one has a right, therefore, to condemn Thomas for desiring the evidence of touch, nor to wonder that the Catholic Church should seek a visible, tangible symbol of that which is invisible and spiritual. According to the feeling and belief of the Romish Church, God in Christ even was too far off from sinning humanity, and is represented in Art as the offended judge pronouncing the sentence of eternal condemnation, while Mary, the tender, loving woman, is the compassionate, sympathizing friend, tearfully pleading in behalf of her fellow creatures. She is human, yet divine; her effigies are meant to show the human and symbolize the divine. The lower the intelligence and the more rudimentary its development, the more it clamors for the image in preference to the spirit. The pure conceptions of the Madonna relapsed in later ages, after the analogy of the religious retrogression among the Greeks, into something which would have been repugnant to the earlier fathers. The beauty and softness of her sex inspired a devotion which often degenerated into a very questionable feeling. Her popular worship tended to retrograde from a spiritual faith to a material idolatry, which has become one of the characteristic weaknesses of Papacy. The very necessity of image-worship denotes barrenness of spiritual life. Madonnas and crucifixes are found

most abundantly in dens of vice and hiding places of banditti. Only as the inner life is sinful, and ignorant, and superstitious, does it place confidence in idols, and talismans, and charms. Often an undisguised worldly insincerity is mingled with a naïve devotion to the image of Mary, which is inconsistent with our Protestant ideas of the relation between theory and practice, but not to be wondered at in the light of Jesuit training. It is related of a certain accomplished diplomat, who was noted for his freedom with women, that he adored the Virgin as his special protective deity. And such was his firm belief in the efficacy of his prayers to her image, that he frequently "saw her wink" an approval. This he narrated as a fact which greatly edified him. The seaman before he commenced his voyage, the palmer about to set out on his pilgrimage, the knight going forth to fight the Saracen, all paid their orisons at her shrine, and bowed before her sacred image. Churches were filled with her pictures and statues, to which prayers were daily offered. Again, the natural effect of picturing the Saviour as "a babe at the breast, while Mary stands forth in all the dignity of Empress of heaven and earth," is to subtract from the greatness and glory of the Redeemer and add to the exaltation of his redeemed creature, the Virgin, as the glorious queen, "the woman clothed with the sun, and the

moon under her feet, and on her head a crown of twelve stars." But still more derogatory to the character of Christ, and illustrating the effect and intention of the Catholic religion, is a picture described by Rev. A. Vicary in his "Notes of a Residence in Rome in 1846." It is a fresco painting on the outside of the west end of the ancient church of San Martino. "The Virgin is represented inflicting corporal punishment upon the youthful Jesus. She holds a rod in her hand; with the other she holds the garments of the child; she is in the act of inflicting punishment. The child is in alarm, and its eyes are eagerly directed to St. Anna, the mother of the Virgin, in the background, entreating her intercession to escape the cruel ordeal." A few moments' reflection on such a picture will reveal the spirit and tendency of the religion which can tolerate it. The picture translated means that Mary, as mother, "possesses more power than the Son (He by whom all things were made), and so more than him was entitled to the regard, fear, homage, and worship of the Christian world."

Further illustrating the power of the representations of the Madonna, in influencing the religious belief and worship of the people, is the fact that, though there was but one Virgin Mary, yet one representation of her was often deemed more venerable than some other. Thus in England, before the

Reformation, many devout people would give large presents to the Virgin at Winchester, who could hardly be persuaded to give a farthing to the Virgin of Walsingham. To one figure they felt indebted, to the other they did not. Pilgrimages are now made from Rome to the statue of the Virgin at Loretto, although her images abound nowhere as in Rome. In Italy, even to-day, every town, village, church and chapel has its Madonna, with different titles and under different representations, according to the locality she is in and the character she bears. The influence of this constant presentation to the eye of the tangible symbol of the Madonna is to keep alive and intensify the feeling of veneration for her, so that in Italy there is a constant development in the direction of Mariolatry. The Virgin Mary is there becoming the object of universal reverence. Seymour, in his "Mornings at Rome with the Jesuits," sets forth in a startling manner the increase of the worship given to Mary, showing that the religion of Italy is acknowledged by her own ministers to be "the religion of Mary rather than the religion of Christ. And yet Roman Catholic piety makes very little discrimination in Art; it seems to like bad Art as well as good, and even shows a decided partiality for certain kinds of foppery and tinsel. It is a noticeable fact that the Byzantine style of representing the Madonna is con-

genial, even in these later days, to the feelings of certain races, whose devotion runs away with what knowledge they possess, so that only in these strange and dismal pictures can they find fitting incentives for their worship. Such a picture with dark face, distorted proportions, and rigid golden garments, is more apt to gain the reputation of a miraculous picture, than the most finished and elegant work of the modern style of Art. It is a species of superstition which appreciates not the work of the artist, but looking through that as a veil, beholds that which is utterly beyond the power of the artist to portray. The feeling, perhaps, is, that the more the attraction of Art, the less manifest the hidden spirit; just as one looking at the outside of a beautiful box, forgets to look inside to discover its contents. Kugler says that "in Venice, as late as the last century, painters of 'sacred pictures' still existed; and in Naples to this day, a lemonade seller will permit none other than a Byzantine Madonna, with olive green complexion and veiled head, to be painted up in his booth."

So long, then, as Christ and his mission were misunderstood, Mariolatry was necessary and even beneficial in the ennobling and uplifting of woman, but so soon as the truth as it is in Christ fastened itself upon the minds of men, and, enlightened by true wisdom, they saw in Him all cravings satisfied,

all aspirations realized; the one perfect type whether for man or woman, whose imitation would be the uplifting of the soul, whose precepts would sanctify the heart; the worship of the Virgin lost its power, except over those minds still in bondage and lying in the dungeon of ignorance.* The worship of her image may restrain from vice, but only as hero-worship or the reverence of a dear mother or sister restrains from vice and is favorable to virtue. It is an idol worship which wants the strength of principle, and more than all, it wants the sustaining influence of God's grace and approval. But when the true gospel of Christ shall have conquered the whole world, and that happy time shall have come towards which the longing eyes of all ages have been turned, when all the nations of the earth shall bow to the King of kings, and truth and right shall prevail under the reign of Christianity, then there will be more "Holy Virgins" than one, complete women, chastely maternal, fulfilling their duties with holy joy. For the only true glory of the Virgin was that of being true to the nature and duties given her by God, the glory of pure, humble, yet noble womanhood.

We have now taken a rapid, and, from the circumstances of the case, necessarily imperfect review of the Madonna in Christian Art. First, in tracing the subject from the birth of Christian Art till the

present time, we have seen the rise and development of the artistic conceptions of the Madonna, the prominent characteristics she assumed in the different schools and under the most noted masters; then, in viewing the changes that have followed each other in the conception and representation of the Virgin Mary, we have noticed the various influences which contributed to this development, and the reflex action of artistic images and paintings of the Madonna upon the religious belief and practice of the Romish Church. Around this central inspired and inspiring theme of Christian Art we might gather, as a nucleus, facts innumerable and most interesting, drawn from History, from Art, and from studies of Human Nature. There is no other one subject, either of History, Art, or Letters, which, like a thread running through the last sixteen centuries, binds together so many interesting and instructive facts as the Madonna in Christian Art.



**This book is a preservation photocopy.
It was produced on Hammermill Laser Print natural white,
a 60 # book weight acid-free archival paper
which meets the requirements of
ANSI/NISO Z39.48-1992 (permanence of paper)**

**Preservation photocopying and binding
by**

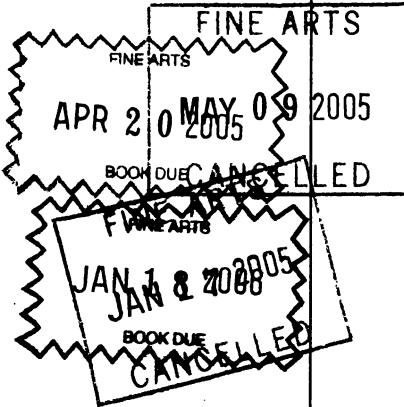
**Acme Bookbinding
Charlestown, Massachusetts**



1995

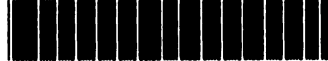
THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS
NOT RETURNED TO THE LIBRARY ON
OR BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

RET'D FEB 05 01 F/A
FEB 05 2001



FA205.4

An essay on the Madonna in Christian
Fine Arts Library AZH4081



3 2044 034 119 362

FA 205.4

AUTHOR

Ladd

TITLE An essay on the Madonna in
Christian art.

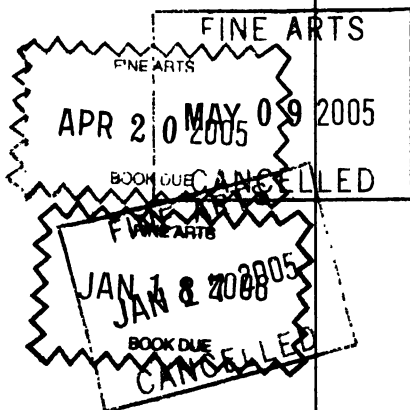
DATE DUE

BORROWER'S NAME

FA 205.4

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS
NOT RETURNED TO THE LIBRARY ON
OR BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

RET'D LEB 05 01 F/A
FEB 05 2001



FA 205.4

AUTHOR

Ladd

TITLE An essay on the Madonna in
Christian art.

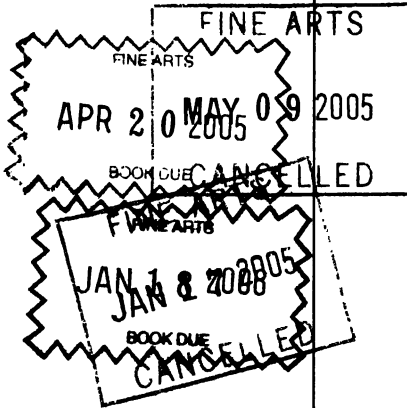
DATE DUE

BORROWER'S NAME

FA 205.4

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS
NOT RETURNED TO THE LIBRARY ON
OR BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

RETOB 05 01 FIA
FEB 05 2005



FA205.4

An essay on the Madonna in Christia
Fine Arts Library

AZ1488



3 2044 034 119 362

FA 205.4

AUTHOR

Ladd

TITLE

An essay on the Madonna in
Christian art.

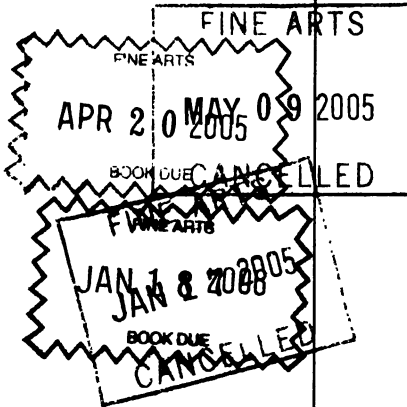
DATE DUE

BORROWER'S NAME

FA 205.4

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS
NOT RETURNED TO THE LIBRARY ON
OR BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

RECEIVED FEB 05 01 F/A
FEB 05 2001



FA205.4

An essay on the Madonna in Christia
Fine Arts Library AZ1488



3 2044 034 119 362

FA 205.4

AUTHOR

Ladd

TITLE

An essay on the Madonna in
Christian art.

DATE DUE

BORROWER'S NAME

FA 205.4